

that's what he was calling me ten minutes after we had begun talking. Force of habit, you see."

Mr. Tyler also spent a few days in Paris, where he made all the necessary preparations for the coming season. "She is coming over for fifteen weeks," said he, "beginning in November, and she will appear in 'Zaza,' the original of 'The Marriage of Kitty,' and several other plays from her large repertoire."

In London he saw Louis N. Parker, and made a contract with him for the adaptation of "Eve," the play of the restoration, which has made a hit at the Gymnase, in Paris, and which Liebler & Co. will do here next season.

Christmas on the Road.

One Gift Has Pursued Harry Foy for Three Years.

The wayward vaudeville, touring the country from week's end to year's end, finds his loneliness and his troubles multiplied at Christmas. It is a time of both pleasure and pain, and sometimes it would tax the patience and perspicuity of a Supreme Court judge to determine which of the two tips the scales against the other. If a vaudeville is at home—and it is a general supposition, which is pretty safe to believe, that the home of every actor is either Harlem, Hoboken, New York, or Brooklyn, together with the other known and unknown suburbs and outlying residence sections of Greater New York—then he has attained the summit of happiness. For to the actor there is no place like home at Christmas time. Few actors can afford to carry their families along with them unless it happens that they are families of acrobats, grown to adult age, in which case their "road Christmas" is home to them wherever they may be. Many who can afford it lay off Christmas week so that they may enjoy their Christmas dinner among their beloved ones. To those who have not their families with them or must deny themselves the luxury of a lay-off, Christmas week is a trying one. Add to the pang of being parted from their families the uncertainty attached to their receipt of Christmas packages, and it will be found that during the seven days surrounding Christmas Day most actors and actresses on the road are pretty nearly fit for Bedlam. What with misdirected parcels, delinquent express delivery, missing packages in the mails, and everything else that can be conjured up as a means of preventing an actor from receiving his expected box or package in due time, the actor's lot at Yule Tide is one that he does not willingly endure more than once a year. Harry Foy, of Foy and Clark, at Chase's Theater this week, avers with more or less solemnity that there is a package, sent him three years ago, still pursuing him around the country, and every now and then he gets a notice of its having been shipped to him from some post point; and that, as it evidently lacks the name and address of the sender, he expects the express company to keep up its effort to deliver it until it is absorbed by paternalistic Uncle Sam on the day when he assumes control of all the means of public communication, etc. For you know, by the way, that the majority of actors are either Bellamyists or anarchists.

A Talented Comedian.

Leary Returns to Cast of "The Princess Chic."

It is a matter of genuine interest that Thomas C. Leary returns to Washington with the "Princess Chic," in which his

part is that of Chamberlain, steward of the duke. This clever comedian has impersonated many roles, but none of his previous characteristics is so eminently suited to him as the part in "The Princess Chic." Tragedians and those whose talents take a serious turn are inclined to regard comedy as a lower form of art, while, as a matter of fact, it is extremely hard to be funny, and harder still to be really laughable without ever descending to buffoonery. It is his ability to do this that has brought Tom Leary to the front in his branch of the dramatic profession. He started as the ghost in "Hamlet," and during his long

England one. It still retains its original flavor of the soil, and seems to increase in favor with the passing years.

National—"Mice and Men."

Annie Russell's Peggy, in "Mice and Men," has taken her place among the best liked young women on the contemporary stage. There seems no doubt that in "Mice and Men" this actress has achieved the greatest success of her career. The original production of "Mice and Men" was made at the New National Theater early last season, and achieved great success here. Our theatergoers will have another opportunity

to see Miss Russell in "Mice and Men," as she is announced to appear shortly at the National Theater.

"A Hidden Crime."

The attraction at the Empire Theater the week of January 4 will be the sensational melodrama, "A Hidden Crime."

Rights of "Monna Vanna."

Copyright Defective, But Bought Nevertheless by Mr. Fiske.

Harrison Grey Fiske has secured from its author the American rights to

for Mr. Maeterlinck in this country, communicated with him respecting the matter to inquire whether there was any sanction, warrant, or authority for his production. The following cablegram was received by her in answer:

Paris, Dec. 16, 1903.
Harrison Grey Fiske has the sole and exclusive rights for representations of "Monna Vanna" in the United States.
MAURICE MAETERLINCK.
Through no fault of Mr. Maeterlinck, the American copyright of "Monna Vanna" is invalid. Mr. Fiske, knowing this fact, instead of seizing the play, desired not only to have the authorization to produce "Monna Vanna" from its author, on principle, but to secure Mr. Maeterlinck's full sanction to the further end that the drama might be represented in this country by Mrs. Fiske in full accordance with the author's ideas.

It is believed in this case, as it has happened in the cases of "Cyrano de Bergerac" and other notable plays, the copyright of which was lacking or defective, that the public will protect the rights of the author as they are represented by the manager who has respected those rights, pays for them, and purposes to interpret the author's work faithfully.

success, as he once remarked "I never wasted a line I ever wrote." Eight years ago he went to see a comic opera, and at the conclusion of the dreary performance, muttered to himself, "Oh, rats; I can do better than that."

A Manufactured Mine.

That remark was eminently characteristic of the genius actor. They all talk that way. Mr. Carle promptly differentiated himself by setting his creative faculty to work and applying his energy to fulfilling the threat that he could do better, and, in a word, wrote a comic opera. He called it, "The Ruler of Raz-ma-Taz." He never has been able to convince a manager that it is as good as he thinks it is. But he did not throw it away. From time to time he has lifted songs out of it—five in all—and not one of them has failed to prove a hit. There are fifteen left. Mr. Carle expects to use them, too, when the accepted time comes. One of the five already transferred to other works of his is the rousing song entitled "The Soldier," sung in "The Tenderfoot," and invariably occasions many

encores at each rendition, which would indicate that he has self-confidence in one's past achievements, supplemented by the capacity for turning out fresh work all the time, is a profitable characteristic.

To use a slang phrase—and in this little sketch it is justifiable, for Mr. Carle is an ingenious and incorrigible manipulator of slang—the author of "The Tenderfoot" is "onto himself." Ten years ago he went on the stage. For half a dozen years he frolicked after the manner of a youthful youth, thrown into a free and easy life. He was two and twenty when his career as an actor began. Money came easily, for if he could not always be sure of a good salary, as a player, he would pick up pretty sums by writing jingles, sketches, and burlesques for other actors. He used to postpone the composition of these trifles until the eleventh hour, but somehow he invariably was through and delivered the wares on time.

Four or five seasons ago it struck him that it might be a better method to concentrate his attention and leisure on

(Continued on Page Five, This Section.)



THE COW-GIRLS CHORUS IN "THE TENDERFOOT."

stage career one of his engagements was that of the gravedigger with the late Thomas W. Keene.

One of the chief features of the wit with which Leary regales his hearers is a variation upon the line made famous by Oppen, the cartoonist, "Wouldn't it jar you?" One of Leary's lines which has already found a permanent place in the modern slang lexicon is "Wouldn't that wrinkle your raglan?" and another is "Wouldn't that give you historical paralysis?" While of course the wit of the libretto is properly attributable to Kirke La Shelle, who wrote the piece, still Leary has done so much toward building up his part that he is thoroughly identified with the tipping old steward.

When in the last act the Duke says to the Princess, "I lay my duchy at your feet," the curtain would fall upon a stilled situation, were it not for Leary's query, "Now wouldn't that make you start to housekeeping?"

Coming Attractions.

"The Old Homestead."

The famous New Englander, Joshua Whitcomb, in the person of Denman Thompson, with all his quaint Swazey neighbors, will entertain his legion of friends at the Columbia the week of January 4. This charming picture of rural simplicity and virtue, which Denman Thompson first introduced to the public eighteen years ago, can surely be called a classic, even though a New

to see Miss Russell in "Mice and Men," as she is announced to appear shortly at the National Theater.

Forthcoming Vaudeville.

Chase's will present next week, commencing at the Monday matinee January 4, a polite vaudeville program comprising Ned Wayburn's Minstrel Misses, featuring seventeen girls, with brass band accompaniment; Adolph Zink, the ill-fated comedian; Bedini and Arthur, in a juggling act; Menifex Johnston and company in the one-act comedy, "The Golden Rose"; Adami and Taylor, egyptian musicians; Martini and Maximilian, "illusionists extraordinary"; Harry Smirl and Rose Kessner in "The Bell Boy and the Waiting Maid," and the Vitaphone pictures of the adventures of "Rube and Mandy at Coney Island."

Academy—"The Volunteer Organist."

The bill at the Academy for the week of January 4 will be "The Volunteer Organist." It has been given new stage settings, and an excellent cast.

Lafayette—"Under Southern Skies."

"Under Southern Skies" will be given during the week of January 4 at the Lafayette Theater. The piece is one of the series of plays by Lottie Blair Parker, which portray life in different sections of our country. The first, depicting New England life, was called "Way Down East." Twenty-seven people are employed in the presentation of the play, the stage settings are said to

Maurice Maeterlinck's widely discussed drama, "Monna Vanna." Mr. Fiske entered into negotiations with Mr. Maeterlinck several months ago, and an understanding between the parties was reached in October. Under the contract, which bears date of November 1, 1903, Mr. Maeterlinck grants to Mr. Fiske in perpetuity "the sole and exclusive right and authorization to produce 'Monna Vanna' or to have that play produced in all languages except the French language, on the stage within the United States of America and the Dominion of Canada."

A short time ago a production of the play in German was announced by Heinrich Corried at the Irving Place Theater, in New York, and Alice Kauser, agent

The Real Tenderfoot.

Richard Carle Not Such a Raw Hand as He Seems.

Richard Carle, the young star and author of "The Tenderfoot," the musical comedy announced for tomorrow night at the Columbia Theater, is that rare quantity, an actor who possesses the creative faculty. He is also a man of superabundant energy. Talk to him over the table for an hour and he will be hopping up half a dozen times in the course of a conversation to enact with gestures and grimaces the story he is telling or the idea he is explaining. He has to rise from the table, because he does not confine his gesticulations to the movements of the hands. He likes leeway for those amazing legs of his, wants to toe back and forth, and, like as not, do a pirouette when the climax of the narrative comes. Of course, this is his conversational style only when he is with intimates. For he is a Yankee of Yankees, and feels all a Yankee's aversion to making himself ridiculous in public. But the energy of the man, whether openly manifested or not, is ever at his command. He bubbles and seethes and jumps with it. The significant aspect of the matter is that he has learned how to apply it. That is why he has made a respectable fortune out of his creative faculty, and is in a fair way to make a great one.

Plots for musical plays, farces, and sketches, snatches of rhyme, quaint conceits in the way of stage settings and costumes, are constantly frolicking through his brain.

And he jots them down.

That, he thinks, is the secret of his

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LOUIS XI, TUESDAY AND SATURDAY NIGHTS
MERCHANT OF VENICE, WEDNESDAY NIGHT, MATINEE SATURDAY
DANTE, FRIDAY NIGHT

PRICES:

Lower Floor, \$2.50 and \$2.00;
Balcony, \$1.50 and \$1.00;
Gallery, 50c.

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GIRLS MUSIC FUN LAUGHTER

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Seats, 50c, 75c, \$1, \$1.50, on Sale Dec. 22.

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SEATS, \$1, \$1.50, \$2.00.

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SEATS, 75c, \$1.00, \$1.50.

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